

Seen but Dismissed,
Designed but Disguised:
Outhouses at Single-Family Dwellings
in the American Mid-Atlantic

A TOOL-HOUSE, ETC.



FIG. 107.

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Outhouses were perhaps not what Andrew Jackson Downing had in mind when he stated that "the necessity of shelter from the cold and heat, from sun and shower, leads man at first to *build a habitation*."¹ Yet a *habitation* provided a space for humans to live and carry out their daily tasks, from the most menial to the most significant, from privies to grand parlors and dining rooms. Outhouses, like the residential structures they often imitated, varied architecturally in design, materiality, and landscaping. A forgotten yet vital part of the urban, rural, or plantation landscape, the outhouse was not the most complex structure on a property but was still a necessary piece of daily life and required specific location and design choices; in fact, the privy, or the "necessary", as it was often called in the 18th and 19th centuries by the genteel class, could also prove to be an important expression of the detail-oriented nature of its builder or owner.

As a fundamentally practical structure, the location of the privy was paramount. As can be imagined by the origins of the word *privy*, an Early Middle English term coming from the Latin *privatus*, meaning "apart, retired, secret, not publicly known", the placement of an outhouse was contingent on it being visually and physically "apart" and "secret."² The beginnings of devoting a separate chamber exclusively for bodily functions was not a new concept in the late Middle Ages in Europe, but burgeoning views on sanitation and hygiene made the privy a necessarily separate structure from the rest of the home when possible. During the 17th and 18th centuries, middle and upper-class Europeans became "increasingly alienated from their own 'low' bodily wastes and odors... and became obsessed with isolating and protecting the boundaries of their physical selves."³ These feelings were manifested architecturally in outhouses, the epitome of filth, dirt, and contagion, and thus privies were built some distance away from the homes that they served.

This trend carried over into the United States, where early settlers and immigrants reproduced similar structures in the New World that they had seen and used in Europe: public or private water closets, privies, chamber pots, and garderobes (small chambers in medieval castles and buildings that contained a

"Seen But Dismissed, Designed but Disguised:
Outhouses at Single-Family Dwellings in the American Mid-Atlantic."

simple hole discharging to an outside cesspit or moat).⁴ The single-family privy was the most common type of outhouse in Colonial America, and the conservative nature of American society in the 18th and 19th centuries called for the privies to be located in discrete locations, on the sides or in the back of a home, near other "unsightly" buildings used by servants or slaves such as kitchens, dairies, or smokehouses. In more humble middle-class and rural farmhouses, privies were also tucked away near summer kitchens and woodsheds or barns, sometimes completely obscured from the home by the presence of these other outbuildings, as at the 1853 farm of Daniel Nelson (Figure 1.1, 1.2).⁵ Even in the lowly slaves' quarters, outhouses were often located at the back, indicating the importance of visual secrecy and privacy for all classes.⁶

Yet in some grand colonial and post-colonial estates with planned gardens, the outhouse was shown off and conceived as part of a symmetrical design, sometimes seen in pairs, such as at George Washington's Mount Vernon (1780's) in Virginia (Figure 2.1). This common practice of using privies on the boundaries of gardens was inherited from the typical placement of necessities in gardens in colonial times, both in England and the Colonies.⁷ Mount Vernon's necessities, made of brick and ashlar wood rusticated to look like stone, complete with two windows flanking the door, are almost mistaken for a garden house or tea house.⁸ Washington's choice to place the privies along the fence of his gardens exemplifies the complex dichotomy of the visible-invisible nature of outhouses: they were a prominent, picturesque feature of the garden, and yet their function and scent were at least partially camouflaged by the landscape they were placed in.

Yet it was not only 18th century aesthetic and cultural sensibilities that dictated the location of privies; local climate also played a crucial part. Most outhouses, especially those at large estates, were not connected to the main residence for aesthetic, sanitary, and odor reasons, and a distance of 25-50 feet from the home was considered appropriate; in warmer, sunnier climates, farther away was preferable because of the traveling of odors, and in colder climates, a shorter trek to the outhouse in the bitter cold

was desirable.⁹ Several examples of two-story outhouses exist, often connected to the main residence via a skyway or elevated bridge; their construction was mainly seen in regions where the possibility of being snowed out of the privies was a legitimate concern in the winter months.¹⁰ Peter Joel Harrison, in his book *Garden Houses and Privies*, concludes that wind direction also played an important factor in outhouse location: "downwind" was most desirable, but in some rural cases direction of sunlight or direction of a nearby stream also played a role.¹¹

The landscaping of the outhouses also sought to disguise or hide them while simultaneously making them just-visible enough to visitors. Trees often screened the entrances or windows of an outhouse both in an attempt at giving privacy to its users as well as camouflaging the structure itself. At the June residence in North Salem, New York, the outhouse, only half-visible from the back of the estate, was built in 1846. (Figures 3.1, 3.2) The west and north facades of the outhouse are concealed by trees, making the southeast corner the only part visible from the rear of the home; in fact, the entrance itself was obscured from viewers at the back of the house by trees.¹² Flowers also played an important part in the obscuring of privies, but were carefully selected and planted based on scent and light reflection rather than based on their physical features. Strong-smelling flowers, such as tawny day lilies, were often planted near outhouses in an attempt to combat the smell. At George Washington's home at Mount Vernon, VA, the walkways to the privies in the lower gardens were lined with fragrant roses and jessamine.¹³ Lambs ear was purportedly often used because of the reflective qualities of the leaves, which aided in guiding the path in moonlight.¹⁴

The location and landscaping of most outhouses was contingent on a mixture of aesthetic and practical choices that reflected the complex nature of the privy: it was private, hidden, and camouflaged, and yet was also a vital structure used on a daily basis. The architectural choices of outhouses also often reflected the dual nature of the structures: they were at times seen as a visible extension of the main home and at

other times a structure to be disguised as other outbuildings, garden follies, or backyard cottages; regardless, their presence and daily use could not be entirely ignored.

At many homes in early America, the physical appearance and architectural design of outhouses and other outbuildings varied greatly but often mimicked the Federal, Georgian, Greek Revival, or Gothic Revival architectural language and style of the main dwelling. Irving B. Eventworth, in his piece, "Dependencies of the Old-Fashioned House," asserts that this is because of a lack of precedent or available designs, and thus the end result was copying small portions of a design at hand or reducing the scale of designs from available pattern books.¹⁵ While the lack of design precedents for outhouses and other outbuildings in both early and later pattern books is evident, it is clear that there are several homes in the late 18th century and beyond where the architectural treatment of outbuildings was culled from these pattern books and speaks to how the builder or owner felt about these structures and their place in society. Additionally, although architectural fashions of the times certainly dictated the style and designs of the main dwellings and the outbuildings, as Eventworth also suggests, it is clear that the selection of ornament, size, location, and overall appearance played a crucial role in how the outhouse was interpreted as a unifying structure in the outlying landscape and often disguised as other outbuildings, garden follies, or backyard cottages.¹⁶

At many wealthy estates in the Mid-Atlantic, privies and other outbuildings provided an opportunity to continue the architectural language of the main home into the outlying land, visually marking the owner's territory in identifying these structures with the main dwelling. At Thomas Jefferson's summer home at Poplar Forest, VA (1806), the twin privies were located on either side of the home and used the same brick, octagonal form as the main home.¹⁷ (Figures 4.1, 4.2, 4.3) The raised entrance, reached by a set of three stairs, recalls the grand entrance of the home, also raised and approached by a set of temple-like steps. Despite the different roof treatment -- rather than a temple-front pediment with a balustrade or widow's walk, as at the main dwelling, the roof of the outhouse is domed and made of red shingles -- there are three fan lights around the privy that mimic the grand fanlight in the center of the main house's

pediment and tie the matching necessities to the home. Although the raised nature of the privy is perhaps due more to functional needs for height when removing waste buckets than to imitating Jefferson's home, the relationship between the two structures is evident, and the privies indicate Jefferson's attention to detail as well as the proprietorship of the land.

At Washington's Mount Vernon there is a similar attempt to match the privies' architectural language with that of the house, if not in shape and form than at least in materiality, as well as an attempt at disguising the necessities as garden follies. The brick foundation contrasts with the painted white planks of the wood siding, carved with deep "mortar" joints and dusted with sand before painting to give the illusion of limestone blocks, as was done on the main house.¹⁸ (Figures 2.1, 2.2, 2.3) Even though neither the ogee roof of the privy nor the octagonal shape follow that of the main home, the roof can be seen as an elegant exaggeration and modification of the riverfront facade of the house, with its sloping hip roof down over the portico; the red shingles of the main dwelling are also carried into the garden. The use of the octagonal shape follows the typical shape of summerhouses located in colonial gardens, which "became an automatic feature of every colonial garden"; thus the octagonal shape of the necessary is not a design divergence from the main dwelling but rather an attempt to disguise the privy as a garden summerhouse.¹⁹ In misreading the privies as summerhouses or garden follies, the visitor's view of the garden remains pure and untainted by ideas of hygiene and human waste; as Michael Olmert points out, garden outhouses were "a fixture in the architecture of eminence: an elegant garden folly deeply at odds with its reality."²⁰ In seeing these structures as garden follies rather than outhouses, Washington both disguised the privies as well as maintained a sense of unity and cohesion on the property.

Many of these elite privies used similar but somewhat quirky and selective interpretations of the grander main home in an attempt at merging form with function. At the recently restored outhouse at Homewood (1801) in Baltimore, MD, the use of brick, a low-pitched roof, arched windows and doorways, and a chimney-like vent instantly relate the structure to the main house.²¹ (Figures 5.1, 5.2, 5.3) Homewood's

"Seen But Dismissed, Designed but Disguised:
Outhouses at Single-Family Dwellings in the American Mid-Atlantic."

unique use of rounded-arch dormer windows on all four sides of the home are played with at the privy, where they are simplified into six-over-three double-hung windows instead of the intricate arches of the windows the main house. The privy, ever the functional structure, lacks the symmetry of the main house on its northwest facade because of the organization of the interior space into two separate rooms for men and women. Angled away from the home so that neither entrance can be seen from the back porch, perhaps for privacy reasons, symmetrical preference is given to the northeast entrance, which looks out towards the estate's driveway and would have been the more visible facade. The wider northwest facade has its door and one window shifted to the south, making it clear to the viewer that this structure, unlike the main dwelling, was only meant to be seen from one approach, if any. The rounded arches over the doors is a pared-down version of the large fanlights above the entrances on both facades of the home, and even the paneling on the interior of the privy is a vernacular, simplified version of the paneled doors and paneling in the home's main drawing room. The domed plaster roof on the interior of the outhouse suggests sanitary concerns, copying the rounded, arched ceilings of dairies that were plastered and devoid of corners where dirt and insects could fester.²² The privy thus is a unique combination of the eclectic windows and door treatments of the main home and the sanitary and private functions of the necessary, implying the owner or builder's desire to maintain a sense of unity but also a hierarchy of structures.

Even later, more eccentric homes paid special attention to the privy as an extension of the house. At Korner's Folly (1880) in Kernersville, North Carolina, the steeply-pitched cross-gabled roofs of the unconventional, 22-room main dwelling are repeated at the home's privy.²³ (Figures 6.1, 6.2, 6.3) The neo-Gothic home was constructed by Jule Gilmer Korner, an interior decorator and painter, and the home reflects his grand, over-the-top style: it is spread out over three floors and seven levels, with ceiling heights ranging from six feet to 25 feet; no two doorways are alike, and there are 15 different fireplace designs.²⁴ The outhouse, located approximately fifty feet behind the home, reads as a miniature, if simplified version of the home, with its steeply-pitched cross gable roofs, red brick, and frontal

orientation to the street. Even the fenestration imitates that of the main home, with triangular windows in the gables, emphasizing the steepness of the roof. Both would also have been painted white with wooden shingles, even further emphasizing the relationship between the two.²⁵

Its complex floor plan, composed of two outhouses that flank a central hallway entered through arches that open to the front and rear facades, takes the structure from being simply a functional structure to one that is based more on aesthetics. While the two privies on either side of the hallway are functional, the hallway does not serve any purpose; the passageway does not lead to anywhere, nor is there space for storage or an actual room to sit in or use. The scale of the privy makes it an important feature of the backyard landscape; because of its height of approximately 20 feet, it reads more as a backyard cottage than an outhouse, although its lack of ornamental detail such as window and doorway surrounds allude to the unsophisticated use. In providing little architectural references to the privy's use, the visitor is surprisingly invited to walk through the structure without even realizing what it is. In contrast to the necessities at Mount Vernon and Poplar Forest, here the outhouse is not attempting to look like a picturesque garden folly or part of a larger landscape, but rather is treated both as an extension of the main home and as a building of leisure in its own right, reflecting the eccentric, flamboyant tastes of the owner.

In many of these elite homes, the privy is treated as an extension of the main home which unifies the outlying landscape, whether the privy can be seen directly from the residence or not. However, there were other grand estates in the Mid-Atlantic that chose for privies, often along with other outbuildings, to be in a distinct architectural language or material. The Georgian mansion at Monterey, Delaware (1847) has a painted wood privy, a marked contrast from the brick used at the estate's main home as well as at its smokehouse and lumber house.²⁶ The choice to use wood on the privy is possibly an economic one -- the flammable nature of wood makes it inappropriate for a smokehouse but a viable way of cutting costs for a

"Seen But Dismissed, Designed but Disguised:
Outhouses at Single-Family Dwellings in the American Mid-Atlantic."

privy, and would also have made transporting the privy to a new pit much easier once the current one was full.

Unlike the necessities at Mount Vernon and Poplar Forest, where elevated privies stood over buckets that could be removed when full, many privies, including the one at Monterey, were located over a dug-out pit that could be anywhere from 18 inches to six feet deep.²⁷ Monterey's octagonal privy, in contrast with the rectangular plan of the main house, does not read as a garden house, as Mount Vernon's did, because it was not located in a garden (Figures 7.1, 7.2, 7.3). Despite these differences, details tie the outhouse and the main dwelling together: the slats of the cupola-like vent on the roof (similar to those on the smokehouse and lumber house) bring to mind the slats of the shutters of the home, and the curved brackets that seem to hold up the privy's cornice follow the same form as those on the residence. The use of smokestack-style ventilators that extended through the roof were common in warmer climates,²⁸ and can be seen at Monterey as an attempt to simultaneously camouflage and beautify the structure, making the outhouse a taller, more prominent feature in the landscape but also making it architecturally more similar to the smokehouse, an equally functional structure whose use lacked the sanitary and waste connotations. The complex relationship of similarities and differences among the privy, smokehouse, and main residence suggests the hand of the same builder or owner treating different structures with different uses in distinct ways, perhaps indicating the point of view that outbuildings, although clearly visible from the main home, were not refined, and that this social order of structures should be reflected architecturally.

This attempt at disguising the outhouse and treating it architecturally in the same manner as other outbuildings is also seen at the Federal home at Kendall Grove (1813, improvements 1840) in Easton, Virginia. At a cursory glance, the smokehouse, dairy, and outhouse read as nearly identical: in shape, size, and material they are the same, but closer examination reveals small tell-tale signs that give away their uses.²⁹ (Figure 8.1) The dairy and smokehouse both have ventilation screens high up on the walls for

"Seen But Dismissed, Designed but Disguised:
Outhouses at Single-Family Dwellings in the American Mid-Atlantic."

cooling, and the smokehouse does not have any windows; the outhouse is the only structure without any visible ventilation but still has two windows, and thus by process of elimination can be identified. The long, low covered passageway to the kitchen and arrangement of the outbuildings adjacent to this walkway are indigenous features to the area's vernacular architecture, and possibly the proximity of the outbuildings to the rear entrance called for aesthetic uniformity with only the subtlest allusion to function.³⁰ (Figure 8.2) The repetition of these structures carries on the symmetry of the main house, but contrasts deeply with the comparatively dynamic five-part facade of the residence, with its projecting porticos, slim Doric columns, and central fanlight. This minimal, austere use of style at the outbuildings is again a statement of class: vernacular structures, because of their association with hygiene, work, and hired help or slaves, did not receive the same detail as the main home. In treating the smokehouse, dairy, and privy the same, the owner was not forced to think about their individual and unpleasant uses; all outbuildings could be lumped together not only in nomenclature but also visually, and minimal thought could be devoted to these "vulgar" structures.

This contrast between outbuildings and main residences is even stronger in more rural areas of the Mid-Atlantic, where showing off one's wealth and class came secondary to providing a home for one's family or business. At the Coffren House (1861), a rural general merchandise store and storekeeper's home in Prince George's, Maryland, the main dwelling is a back-country example of late Greek Revival; despite its remoteness from high-class society, the double parlor, Italianate brackets, and plaster ornament indicate an attempt at refinement which is totally lost at the outhouse.³¹ (Figures 9.1, 9.2) The outbuildings, located to the rear of the house, cannot be seen approaching the home from the driveway, and the privy is dwarfed by another larger outbuilding located approximately three feet away.³² Here, there is little connection between the outhouse and the main home; there is no ornamentation on the exterior or interior of the structure, and in fact, the privy is barely recognizable because of its shed roof, which makes it appear to be a tool shed. Because of the nature of the main dwelling -- both home to the

"Seen But Dismissed, Designed but Disguised:
Outhouses at Single-Family Dwellings in the American Mid-Atlantic."

Coffrens and a general store visited by residents in the area -- it can be assumed that patrons of the store were also using the Coffren privy, presenting an interesting contrast between formal and informal public spaces. Just as the double parlor, the formal visiting area, often housed people outside the Coffren family, so too did the outhouse, but the formal public space, the parlor, was treated with attention to detail, while the outhouse, used by the same group of visitors and patrons, was largely dismissed architecturally and disguised as another outbuilding.

Rural farms and cottages reflected the wide range of attention paid to outhouses at the regal estates at Homewood, Poplar Forest, Mount Vernon and Kendall Grove, but were often connected to other structures in an attempt to reduce building costs or reduce walking distances in the cold. At many 18th and 19th century farmhouses in New England and the northern Mid-Atlantic, outhouses were often detached from the main home but frequently were combined with other outbuildings. At the Jacob Wills farmhouse (1789) in Marlton vicinity, New Jersey, the four-seater outhouse is located in the same structure as the smokehouse; both the main dwelling and the smokehouse-outhouse are constructed of American bond brick topped with a simple gable roof.³³ (Figure 10.1) The combination of smokehouse and privy together as one structure at this farm could be due both to economic as well as climatic factors; in constructing two outbuildings as one with a brick party wall in between, the builder reduced the number of costly bricks needed in construction, and in a cold climate like New Jersey, excess heat from the smokehouse's wall could make going to the outhouse in the winter a more bearable experience. Neither the smokehouse nor the privy originally had a window, which helped keep out drafts in the winter, and while the privy seats were not placed against the shared wall, one can imagine the comfort of knowing that there was a nearby heat source. Although little architectural detail was given to this structure, the owner clearly gave thought to the logistics and comfort of the smokehouse-outhouse, indicating a more-than-cursory examination of the possibilities of the structures.

In contrast to the detached privy, the traditional connected farmhouses of New England had their outhouses tucked in a corner of the contiguous structure. The home was typically comprised of a four-part arrangement: the "big house," or the major farmhouse; the "little house," which contained the kitchen and the woodhouse; the "backhouse," which extended from the kitchen to the barn and contained a privy located in the corner near the barn; and finally, the barn.³⁴ The connected nature of the house stems both from the cold climate as well as English countryside precedents. This type of organization is seen at the Erastus True farmhouse (1842) in North Yarmouth, Maine, where the outhouse is tucked away in the corner of the "back house".³⁵ The only way to reach the privy was to pass through several other rooms, most often the kitchen and woodhouse. The concept of using the privy at these homes could not be associated with the same sense of privacy and discretion as at the larger estates, where outhouses were remote structures often screened by trees and other plants, and the architectural language of the outhouse typically followed the simple design of the rest of the farmhouse. In locating the privies within the house complex, the hierarchy of space seen at the larger estates is condensed into several attached structures, each with their own uses, and implies a different sense of understanding of hygiene and one's body – one that does not require the same physical separation from human waste as at other homes.

This tendency to combine and connect structures either originates from examples at early farmhouses and rural cottages or is copied and then disseminated in pattern books. Through the influence of Andrew Jackson Downing and shifts in architectural styles towards the English countryside picturesque, pattern books from the 1840's through the 1870's, especially those for cottages and farmhouses, begin to see the outlying landscape and outbuildings as an integral part of rural life and deserving of design suggestions and templates.³⁶ Prior to this time, outbuildings and more vernacular structures were rarely depicted in pattern books, and it is not until the more practical landscape designs and pattern books of the mid- and late 19th century that the orientation of the main dwelling, the location of the carriage house, kitchen, and barns in relation to the main home, as well as descriptions of plants in the garden and appropriate

"Seen But Dismissed, Designed but Disguised: Outhouses at Single-Family Dwellings in the American Mid-Atlantic."

dimensions of fields and gardens are discussed.³⁷ Typically, though, these designs and descriptions did not discuss privies directly; in fact, although all other kinds of outbuildings -- icehouses, smoke houses, barns, stables, and garden and tool sheds -- had several examples of possible designs and plans for a range of homes, outhouses were overlooked.^{38, 39} Most books either provided no appropriate designs for privies or combined them with other outbuildings. In the design of some larger homes in the 1880's and 1890's, this lack of options is partially due to the advent of indoor plumbing, depending on a home's location and the family's wealth, but also continues to express the lack of attention paid to the structure and the view of the outhouse as the "lowest of the low."

One of the earliest and most realistic descriptions of privies is given in William J. Gray's *Treatise on Rural Architecture, comprehending Plans, Elevations, and Sections of Farmhouses* (1852), whose description of cottage improvements in rural England and Ireland was later carried over into the United States. Gray paid special attention to location and appropriate distances away from homes and always refers to privies in combination with other uses and structures, such as pigsties, coal cellars, and ash pits.⁴⁰ The improved cottages of William Dickson, Esq. of Alnwick combined all four of these uses into one structure, while the 1848 "elegant house" of W.F. Home, Esq., had a coal-house, water-closet, ash-pit and privy in the nearby house court.⁴¹

Gervase Wheeler's 1855 *Homes for the People, in Suburb and Country* (1855), published in New York, similarly provides a clear description and drawings of a possible outhouse, but the outhouse, like examples from Gray's *Treatise*, is combined with another use -- a wood-house.⁴² (Figures 11.1, 11.2) Wheeler was a British architect who designed homes in the United States and thus brought trends and his knowledge of British country architecture to America.⁴³ Not only does Wheeler discuss the importance of location and landscaping, but he also mentions construction options and provides a sketch of the structure, constructed out of rough stems of trees with nailed-in plastered slabs of wood forming the sides of the interior.

George E. Woodward's *Cottages and Farmhouses* (1867) has one design that includes an outhouse, but one would never know this by its name -- he titles the design "Tool-house, etc."⁴⁴ The structure is a Gothic Revival cross-gabled, two-room building connected to a compost tank; the outhouse has one window and its entrance on the side, invisible to the viewer and partially screened by a tree, while the tool-house is larger and has a large triangular window that mimics the shape of the steep-pitched roof. (Figure 12.1) The privy was not only barely mentioned in the book, but also semi-obsured in Woodward's picturesque, charming dream of a tool house and outhouse. Woodward does, however, make mention of the location of a water-closet, again attached to a garden tool house, in the plan for laying out a lot of one acre.⁴⁵

These minimal but crucial mentions of outhouses and other outbuildings in various pattern books further illustrate the rarely-addressed nature of privies and confirm their presence on the lowest rung of a property's hierarchical ladder in the eyes of the designers of the pattern books and most likely the property owners as well. While it is human nature to try and avoid the unpleasant, the attempts at camouflaging, hiding, and ignoring the outhouse do not manage to render invisible its constant, daily use by people of all classes and walks of life in early America. Rather than the "throne rooms" that Olmert sees in the prestige surroundings and intricate details of the privy, the estates that paid special attention to the outhouse did so not out of pride or joy in the structure but instead as a way of unifying and claiming the outlying land or as an attempt at distinguishing it as a structure of lesser sophistication and use.⁴⁶ These homes that assimilated the outhouse into groupings of other outbuildings or that attempted to disguise it as another structure did so using aesthetic means, but ultimately were unable to escape the functional nature of the building and the need for such a structure on any property. The advent of indoor plumbing made the use of outdoor, physically separated outhouses a thing of the past in most homes by the early 20th century, and most outhouses were torn down, allowing them to finally become the invisible structure many wished they could have been.

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- ⁹ (Harrison) "Notes"
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- ¹⁴ (Harrison) "Notes"
- ¹⁵ Eventworth, Irving B. "Dependencies of the Old-Fashioned House." Mullins, Lisa. Ed. *Village Architecture of Early New England*. Harrison, Pennsylvania: The National Historical Society, 1987. 209-222. p. 211
- ¹⁶ Ibid. p. 212
- ¹⁷ (Olmert, Necessary and Sufficient)
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- ²³ Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Reproduction Number HABS NC-208-A. Korner's Folly, 271 South Main Street, Kernersville, Forsyth, NC. Constructed 1878.
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- ²⁸ (Barlow) p.6
- ²⁹ Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Call Number HABS VA,66-EAST.V,6B-. Kendall Grove, State Route 674, Eastville vicinity, Northampton, VA. Constructed 1813, improvements 1840.
- ³⁰ United States Department of the Interior Heritage Conservation and Recreation Service. *Kendall Grove Nomination Form -- National Register of Historic Places Inventory*. Nominated June 1982. http://www.dhr.virginia.gov/registers/Counties/Northampton/065-0060_Kendall_Grove_1982_Final_Nomintation.pdf
- ³¹ Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Call Number HABS MD,17-CROM,2-. Coffren House, 10007 Croom Road, Croom, Price George's, MD. Constructed 1861.
- ³² Ibid, MD,17-CROM,2D-

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- ³³ Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Call Number NJ,3-MART.V,1-. Jacob Wills House, Marlton vicinity, Burlington, NJ. Constructed 1789, additions early 19th century.
- ³⁴ Hubka, Thomas C. *Big House, Little House, Backhouse, Barn*. Hanover: University Press of New England, 1984. p. 6
- ³⁵ Ibid. p. 6
- ³⁶ Downing, Andrew Jackson. *Cottage residences*. New York: Wiley and Putnam, 1842.
- Downing, Andrew Jackson. *A Treatise on the Theory and Practice of Landscape Gardening*. New York: Wiley and Putnam, 1844.
- ³⁷ Berg, Donald J. *American Country Building Design*. New York: Sterling Publishing Co, Inc., 1997. p. 126, 127
- ³⁸ Woodward, George E. *Woodward's Cottages and Farmhouses*. New York: Geo. E. Woodward & Co., 1867. p. 79
- ³⁹ Harney, George Edward. *Stables, Outbuildings, and Fences: Illustrated with a series of 120 original designs*. New York: George E. Woodward, 1870.
- ⁴⁰ Gray, William J. *A Treatise on rural architecture, comprehending plans, elevations and sections of farm houses, farm offices. cottages...* Edinburg: W.H. Lazars, 1852.
- ⁴¹ (Gray)p. 111
- Ibid, p. 44
- ⁴² Wheeler, Gervase. *Homes for the people, in suburb and country*. New York: Charles Scribner, 1855. p. 429
- ⁴³ "Gervase Wheeler (1815-1889)." Encyclo: Online Encyclopedia. www.encyclo.co.uk 16 November 2011.
- ⁴⁴ (Woodward) p. 79
- ⁴⁵ Ibid. p. 102
- ⁴⁶ (Olmert, Necessary and Sufficient)

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Figure 1.1: *Woodshed (left), Summer Kitchen (right), and outhouse (rear) from north.* (Documentation after 1933)
Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Reproduction
Number. HABS IOWA,62-OSK.V,1-3



Figure 1.1: *Outhouse and Rear of Summer Kitchen (foreground) and woodshed (background) from west.*
(Documentation after 1933)

Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Reproduction
Number. HABS IOWA,62-OSK.V,1-5

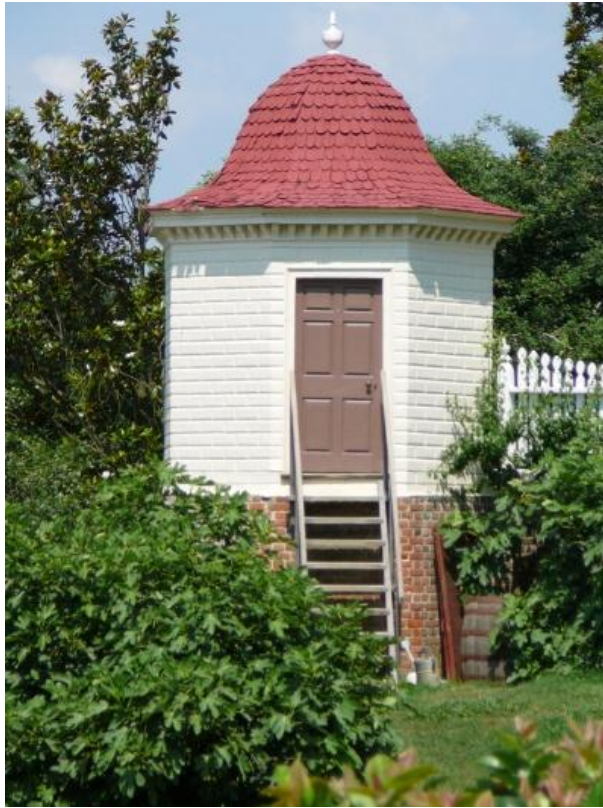


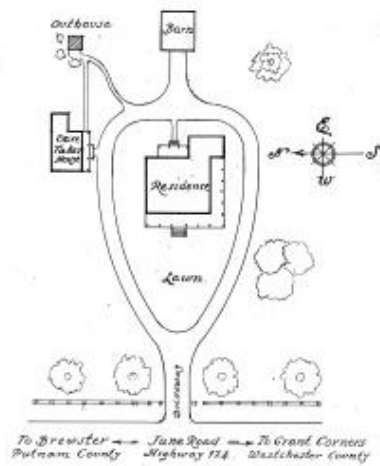
Figure 2.1: *Raised privy in lower gardens, Mount Vernon, VA.*
<http://www.waymarking.com/waymarks/WM41G4>



Figure 2.2: *Mount Vernon, VA, (1970)*
 Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Reproduction Number. HABS VA,30-____,2-4



Figure 2.3: *Mount Vernon, VA.*
 George Kash <http://www.travelthewholeworld.com/>



LOCATION MAP

ERECTED - 1846

Figure 3.1: Location Map, June Residence, North Salem NY.

Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Reproduction Number. HABS NY,60-SALN,1-

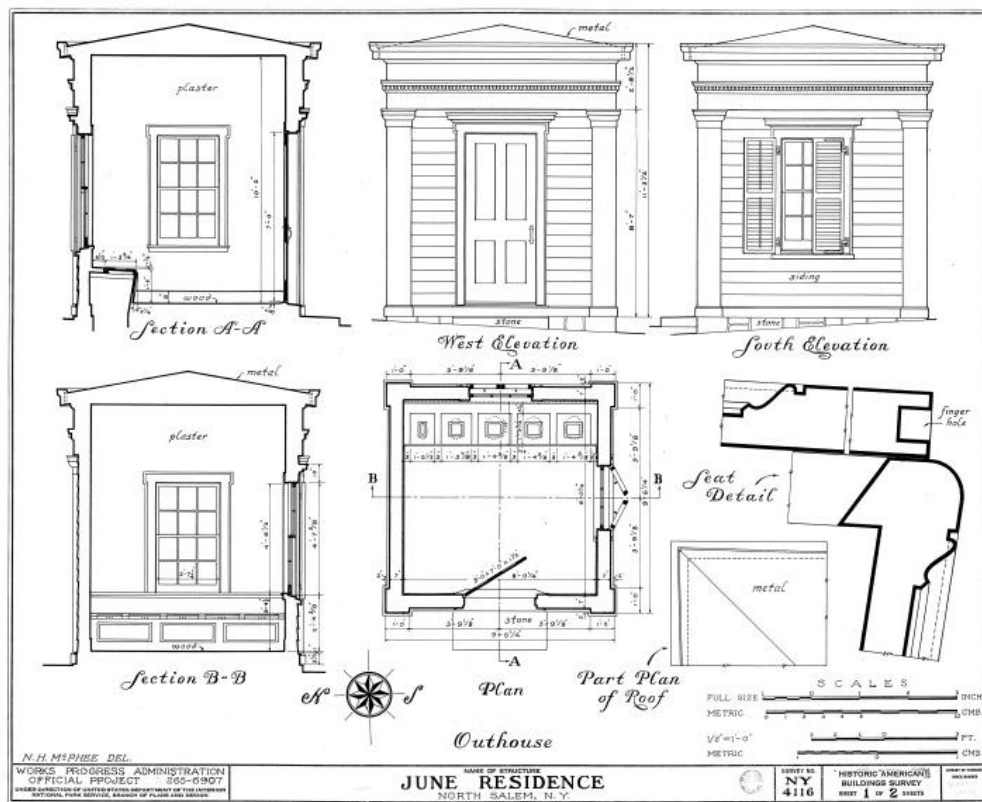


Figure 3.2: Design of Structure, June Residence, North Salem, NY.

Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Reproduction Number. HABS NY,60-SALN, & 1A-.



Figure 4.1: *Privy, Poplar Forest, VA. (Documentation after 1933)*

Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Reproduction Number. HABS VA,10-BED.V,1E-1



Figure 4.2: *View of west privy from the north, Poplar Forest, VA. (1986)*

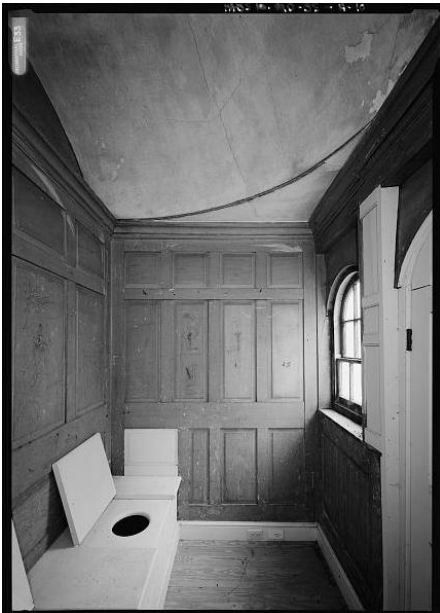
Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Reproduction Number.



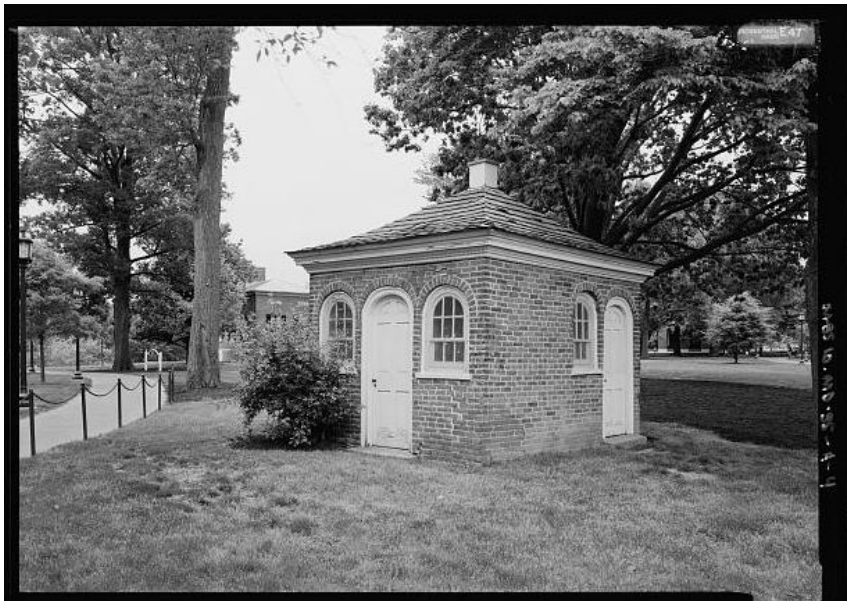
Figure 4.3: *Poplar Forest, VA. Elevation. (Documentation after 1933)*

Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Reproduction Number. VA,10-BED.V,1-19

Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Reproduction
Number. HABS MD-35-A



Library of Congress, Prints and Photographs Division,
Reproduction Number. HABS MD-35-A-10



Library of Congress, Prints and Photographs Division, Historic American Buildings Survey
or Historic American Engineering Record, Reproduction Number.
MD-35-A-4



Figure 6.1: Exterior, south front (after 1933)

Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Reproduction Number. HABS NC,34-KERN,1A-1



Figure 6.2: Exterior, south front and east side. (after

Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Reproduction Number. HABS NC,34-KERN,1A-2

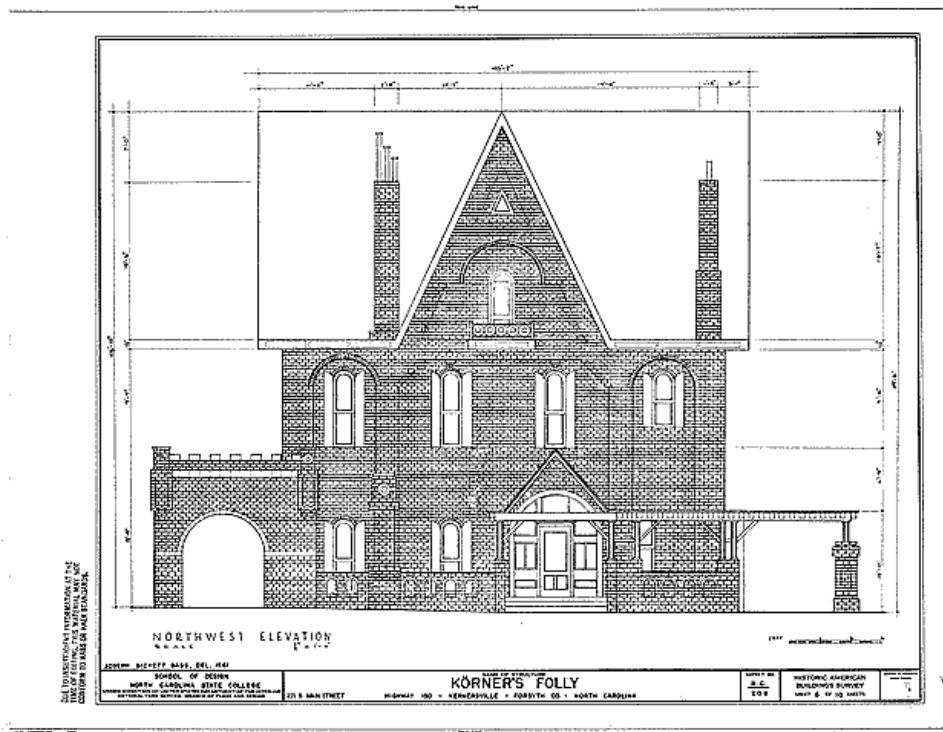


Figure 6.3: Korner's Folly, northwest elevation.



Figure 7.1: View Northwest showing southeast elevation, Monterey, Delaware. (after 1933)

Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Reproduction Number. HABS DEL,2-MCDO.V,1-B-1



Figure 7.2: View southeast showing north (front) and west elevations. (after 1933)

Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Reproduction Number. HABS DEL,2-MCDO.V,1-A-1

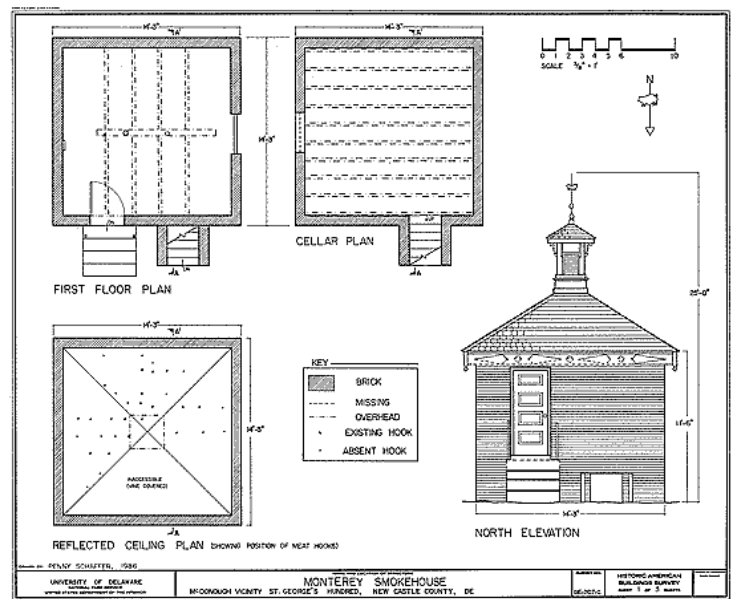


Figure 7.3: Plans, elevations of smokehouse, Monterey, DE.

Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Reproduction Number HABS DE-207-C



Figure 8.1: *General view(Dairy, Outhouse, & Smokehouse), Kendall Grove, VA. (after 1933)*

Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Reproduction Number. HABS VA,66-EAST.V,6B-1



Figure 8.2: *North façade of connecting passageway and east façade of kitchen, Kendall Grove (after 1933).*

Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Reproduction Number. HABS VA,66-EAST.V,6A-1



Figure 9.1: *General view of south front (entry) elevation. Coffren House, Prince George's, MD. (after 1933)*
 Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Reproduction
 Number. HABS MD,17-CROM,2D-1



Figure 9.2: *Northeast (front) elevation, with scale, closer range. Coffren House, Prince George's, MD.*
 Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Reproduction
 Number. HABS MD,17-CROM,2-5

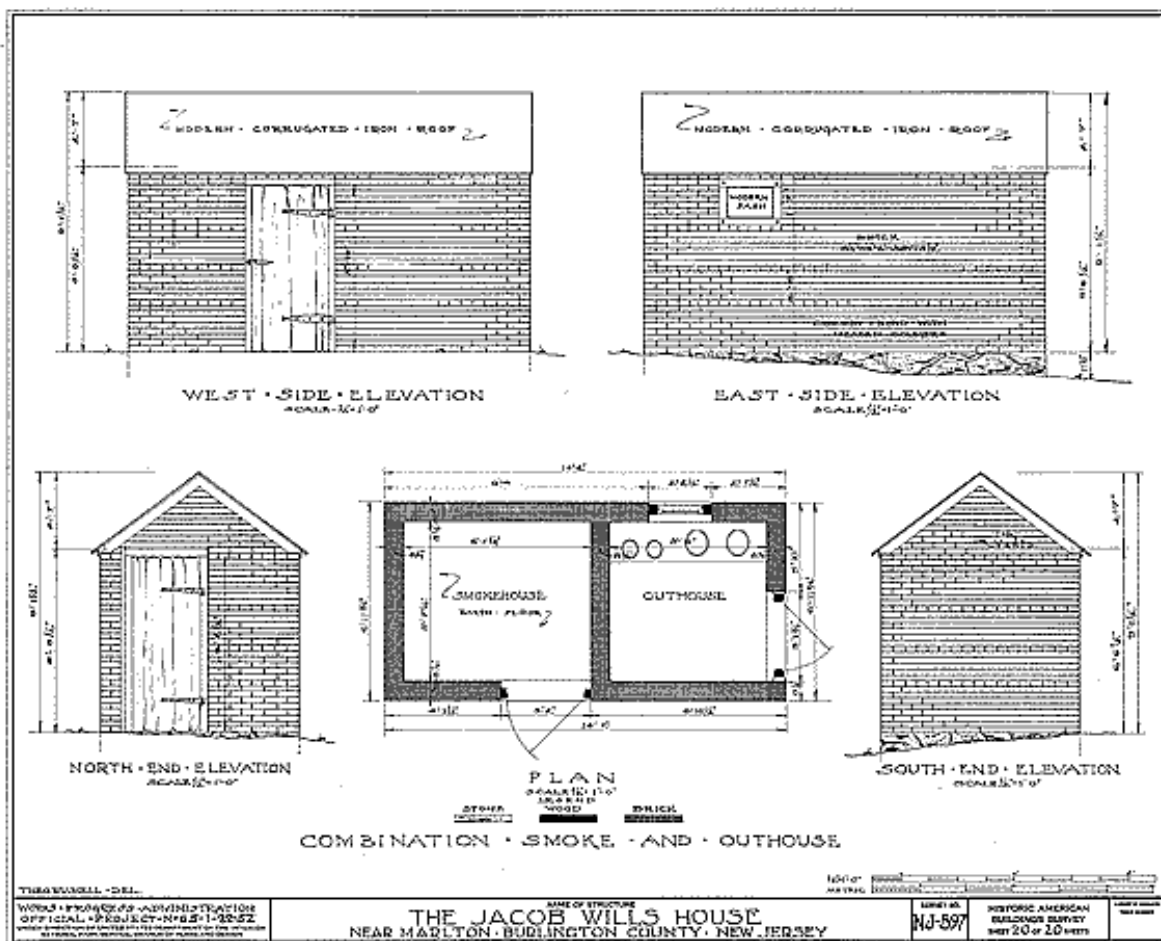
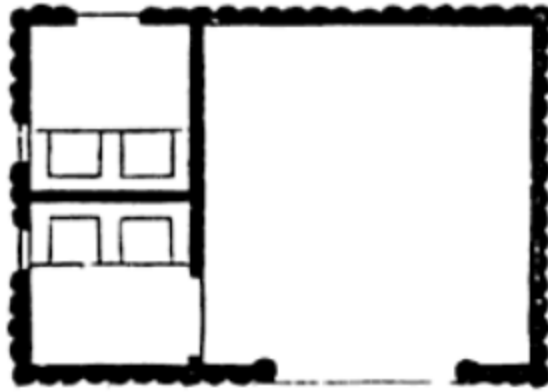


Figure 10.1: *Combination Smoke and Outhouse, Jacob Wills House, Marlton, NJ.(after 1933)*

Library of Congress, Prints and Photographs Division, Historic American Buildings Survey or Historic American Engineering Record, Reproduction Number. HABS NJ,3-MART.V,1-



PL. XCI.—OUTBUILDING—PLAN.

Figure 11.1: *Outbuilding Plan, Wheeler's Homes for the people in suburb and country.* p 429



PL. XCII.—EXTERIOR.

Figure 11.2: *Outbuilding Plan, Wheeler's Homes for the people in suburb and country(1855.)* p 429



FIG. 107.

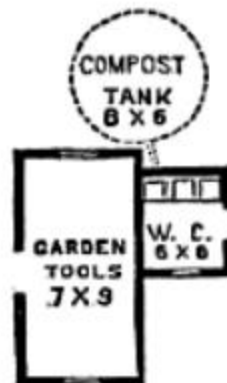


Figure 12.1: A Tool-house, Etc. *Woodward's cottages and farm houses* (1867). P. 79